

Much fuller materials for examination exist from his and Elliot's researches into the dialects of the Changars, the Zargars of the Panjáb, Kashmír and Hindústán proper, and of the doubtful Khurásaní Magadds, including sentences to illustrate grammar. It would be of value to see if the conclusions here arrived at would be supported or the reverse from an examination of them. But in any case the material at hand is much scantier than it might be and doubtless research would elicit many new forms from the dialects already represented, and beginnings might be made with some as yet untouched apparently by any enquirer, *e. g.*, those of the Delhi *Daláls* (brokers), the *Kaláls* (generally distillers and liquor-sellers) and the Lucknow *Afiúnchís* (opium-takers). As regards the criminal classes and tribes, however, Dr. Leitner has shown in his "*Detailed Analysis of 'Abdu'l-Ghafúr's Dictionary*, 1880, that it is almost useless to look among them for philological facts.

In conclusion I may be permitted to remark that if Dr. Leitner's hope, (*Linguistic Fragments*, p. iii.), that the Trade Dialects will be found to preserve an ancient language, is to become a reality, the enquiry must be taken up by more than one person. The range of knowledge required is too wide, and the investigations necessary too minute and searching to admit of one head solving the problems presented, in a satisfactory manner.

Tiomberombi. A Nicobar tale.—By F. A. DE ROEPSTORFF; late offg. 2nd Assist. Supdt., Port Blair, Nicobars, Associate A. S. B.

Both racial characteristics and the historical traditions of a people are commonly found embedded in their religious rites and in their popular tales. This is especially true in the case of uncivilized tribes. Whilst pursuing my studies in the Nicobar language with the object of reducing it to writing I have made a point therefore of noting down the characteristic religious usages of the Nicobarese, and also of chronicling the tales in vogue amongst them which possibly embody historical events of a forgotten past. With regard to their sacred rites I have ready for the press a Statement of "The ceremonies and customs at death, and at mourning for the dead, of the Nicobarese people" taken fresh from the lips of the devotees themselves. These ceremonies yield up their meaning and significance with sufficient clearness and precision; but the case is very different with regard to any historical references and traditions which may be hidden away in the popular tales of the Nicobarese people. For a most singular custom prevails amongst them which one would suppose must effectually hinder the "making of history" or at any rate

the transmission of historical narrative. By a strict rule which has all the sanction of Nicobar superstition, no man's name may be mentioned after his death! To such a length is this carried that when, as very frequently happens, the man rejoiced in the name of "Fowl," "Hat," "Fire," "Road" &c., in its Nicobarese equivalent, the use of these words is carefully eschewed for the future, not only as being the personal designation of the deceased, but even as the names of the common things they represent; the words die out of the language, and either new vocables are coined to express the thing intended, or a substitute for the disused word is found in other Nicobarese dialects or in some foreign tongue. This extraordinary custom not only adds an element of instability to the language, but destroys the continuity of political life, and renders the record of past events precarious and vague if not impossible. We must not therefore expect to glean much from these tales as to the past history of the people. Still they are, as a rule, worth preserving, for they exhibit traces of religious ideas which prevailed in former times, of bitter conflicts, and of Nicobar humour. The most popular of these tales I here subjoin; and I hope to prepare others hereafter.

The Nicobar text, reproduced as literally as possible in the English translation in the parallel column, consists of short abrupt sentences, devoid of any poetic flight whatever. The language of this people is naturally, one had almost said *necessarily*, abrupt, their teeth being so thickly coated over with betel and lime as to keep the lips thrust wide open, whilst quids of the same generally occupy their mouths. A fluent utterance under these circumstances would be physically difficult and a slow speech broken into short sentences is the inevitable result. To enter into the spirit of the narrative it is necessary to picture to oneself the *raconteur*, usually an old man, his jaws ever and anon at work chewing the indispensable quid of pan, betel, and lime. His auditors, generally the youthful members of the community, are grouped around him. Having refreshed his memory with copious draughts of toddy he commences his story. It has often been heard before, and as the disjointed sentences are uttered with slow deliberation a running commentary is maintained by the audience, the young people, anxious to show that they know what is coming, shouting out the cue of the part about to be related. The jerky character of the diction, therefore, as it appears in the English translation faithfully reproduces the condition of the Nicobarese text with as little sacrifice as possible of the original colouring, the interjected observations of the elders, and the precocious promptings of the juvenile listeners being left to the imagination of the reader to fill in, if he would have a good idea of the narration as it flourishes in the homesteads of the people—the pages of a book cannot adequately convey it.

It is possible that the tale of Tiomberombi may be of foreign, perhaps of Malay, origin. If so it must have been introduced into these islands generations ago, for it now abounds with the peculiarities which characterise the Nicobarese race, breathes their spirit and has been wholly adopted by them as their own, and never fails to afford them delight. The plot of the tale is simple enough. The two points of interest in it are the magical powers exercised by the hero, and the introduction of animals talking. The supernatural is closely interwoven with the lives of these people. The disembodied spirits of the dead surround them, and in their endeavours to return to the world, would effect a lodgment in the bodies of the living, hence, according to the native superstition, the cause of sickness and sometimes of death. To fight, control, exorcise these too familiar and obnoxious spirits the *Manlōēnēs* exist. These, who are a sort of combination of the doctor and the juggler, are on speaking terms with the spirits. They have to go through an initiation which is only complete when they have been in spirit-land, seen, and talked with them. They are supposed to possess the faculty of detecting the presence of these invisible spirits, of seeing them, as well as of vanquishing them. It is to be remarked that Tiomberombi is no *Manlōēnē*. Not only does he acquire by the gift of the looking-glass no inherent power over the spirit residing in it, for when the glass is lost he is utterly helpless; but when the *peit* (snake) gives it to him, he finds himself unable to manage the spirit of it, and returns with the glass in fear of his life. On the contrary, the spirit of the mirror is in the power of the mighty snake: he is its true master, and it is only through him that our hero has the benefit of its services. Hence Tiomberombi is warned not to open the glass and thereby bring himself face to face with the spirit of the mirror. The *peit* in fact treats him as a poor ragged creature who will probably use the magical powers placed at his service to provide himself with food and clothing, and has no suspicion of the "vaulting ambition" which stirs beneath that lowly exterior. If the tale be not indigenous, it is certainly not of Indian origin: Tiomberombi's wife is no harem or zenana character. For although the tale might be regarded as a sort of humorous satire upon woman's weakness for gossip, which would seem to be so universal a trait as to awaken mirth and "point a moral" even here amongst this semi-civilized race, and no doubt reigns supreme amongst the female members of an Indian household; yet the wife of the tale is a free, independent, masterful person. If it is her irrepressible love of gossip which brings on the catastrophe of the story, it is also she who saves her husband by her provident arrangements and practical genius. Woman is highly esteemed in the Nicobar islands which, it must be remembered, are part of the Malay archipelago and are only politically connected with India.

One word as to the “tékeri.” Some Nicobarese say it is a snake which eats snakes. The ophiophagus, however, is not found here. The boa (python *Schneideri*) which is the only very large snake of these parts is well known to the inhabitants, does not eat snakes, and has another name. Others assert that it is a big beast of the jungle like the Akafang which is a spirit animal seen by the Manlōēnēs at night. It is described as a rather big creature with an enormous tongue, the head bearing a mane. It might be the effort of the imagination to conceive the lion; I would suggest, however, that the “tékeri” is the tiger. The Nicobarese have been for many years in communication with Europeans and have heard Danish, Portuguese and English spoken. The word may therefore have been an importation from one of these languages, contributions from which have undoubtedly been made to the Nicobarese vocabulary (*cf. infra* “*lēbré*” *Anglicé* “*paper*”). Or it may be of Malay origin, and derived from شکر *tēgër*, *strong*.

Inōle onghæ de Tiomberombi.

“Juchtéré io at tiū en me?”
 “Hãōh,, io olkãle o(n)g.” “Juch-
 téré wat me lõã, iéang tentié io
 olkãle o(n)g omiã.”

Kãng, kōng, kãng, kōng. “Tiin
 paiū?” “Tiũ-tiéã-Tiomberombi!”
 “Tiin wě'n me”? “Tiéã io olkãle
 o(n)g omiã, da ié io kãne ta kon
 omiã.” “Wat-me, loh, kétéit kaniut,
 kétéit kanhã.” “Oh béharé, io
 ene io en kon omiã.”

Tiomberombi an old tale.

* “Where are you going?”
 “Oh, I am going to split firewood.”
 “Then do not be in a hurry, I will
 go along with you and split fire
 wood for the chief” (or old man).

Kãng, kōng (the sound of the
 footsteps). (Some one asks) “who
 goes there”? (what men?). “I
 Tiomberombi and another.” (I—
 we two—Tiomb.) “What are you
 going to do?” “We want to split
 firewood for the chief, for I want to
 marry his daughter (as I want (for)
 wife the child of the chief).” “Cer-
 tainly not, you are poor man (ser-
 vant) your coat and trowsers are
 ragged.” “Never mind, if the
 chiefs's child is willing.”

* Tiomberombi is a tale of love and its troubles. To make that clear it begins with a little introduction, not necessary to the story which follows. Some one is going to cut firewood, when Tiomberombi joins him, saying that he wants to cut wood for “the” old man. On their journey somebody accosts them and a little banter ensues. Kãng, kōng is onomatopoeic for the sounds of the footsteps. Tiũ = I, tiéã

Juchtérénde, harélénde, haré-é-élénde lűě shinkām. Shéanlérénde na peit ona tékeri de pomōn. “Kāětéré kăncēh (1) oræ ieitié, tiīt sho (2) kăpāh kă entié, kăpāh tiũě da tékeri.”

“Juchtéré tiin heniōatié makā, tiěn tioāha, tiīt sho de parā, tiīt sho de komnān.” “Tiin io me?” “Hăă.” “Jo en me tenmœla?” “Hăă, tiīt sho.” “Jo de tenmœla baiũhōōāl?” “Jo de tenmœla baiũhōōāl, dochne wě gñi, dochne wě tiong, dochne wě hifũě.” “Kăě ta (3) kă.”

Harélhata en tékeri en Tiomberombi kompāhange en tékeri.

* Afterwards he went shooting for three days. He saw the peit and the tékeri fighting. “Friend! come! help me to kill (the tékeri) (says the peit); I do not want to be killed (entirely), I am being killed by the tékeri.”

† “Afterwards what hire am I to to have, what things? I do not want dollars, nor silver plated ware.” “What do you want?” “I don’t know (no).” “Will you have a looking glass?” “No, I will not.” “Will you have a magic looking glass?” “Yes: I want a magic looking glass, that can produce houses, ships and boats.” “(Well then) come (to me) bye and bye.”

‡ Tiomberombi shoots the tékeri, and the tékeri expires.

= we two, Tiomberombi is quite Nicobarese. Tiomberombi says that he is going to cut firewood, *for* he wants to marry the daughter of the old man. The other party intimates, that he has no chance, he is a poor man and ragged. At this T. laughs, for what does that matter if the girl likes him.

* After this he is out shooting and comes upon the peit and the tékeri fighting. Peit is used to designate all poisonous snakes. The tékeri the Nicobarese cannot identify. Some say it is not found in their islands, some say it might be a snake. If so, I would suggest the ophiophagus. The peit calls in the assistance of Tiomberombi to save him from the tékeri, ¹ oræ ieitié = help me to kill, *tié* is the form of the 1st per. pron. pers. gen, dative and acc. as affix. ² Kăpāh kă = die indeed, (kă added to make the kăpāh stronger).

† In true Nicobar fashion Tiomberombi bargains for remuneration, before he gives the help required, and the peit in his extremity promises him a magic mirror, and tells him to come and claim it bye and bye ³ kă for makā = later in the day, when the tékeri is killed.

‡ This he succeeds in doing, and then he goes (as any Nicobarese would be sure to do) for his present and walks off with his magic mirror: but without knowing the secret of it. This is characteristic of

“Jéangtéré ten tiüě,” gnæh peit öl nang Tiomberombi, io ræwe heniōahade.” Oræ tenmæla baiũ-höōāl. Tiüende. Shōatéré. “Hat doch, hat léap oliōle, io orīgnafātié.” Etieitiéra en peit. “Jo me io wě, io hiléang, io oigne, tewāhagñe tenmæla, wat me ishāhagñe.”

Juchtérénde tōng de gñi en Tiomberombi ladīēiē, io oræ kānde kon omiã en Tiouberombi. Juchtéré hat sho en omiã ten Tiomberombi da ene lohm.

Jtëak en omiã de hatām, léat kam en kahæ haléa ioang tiafã.

Juchtéré öl hakī-ī-ī ende iokoleit anæh omiã, wīlgnede öl henlōwe harōě gñi Tiomberombi, mätai Tiom-

“Come with me,” said the peit to Tiomberombi, “and receive your hire.” He takes the magic looking glass and goes away. He returns. “I cannot manage it, I do not know the word (to speak) (*i. e.* the charm), it (the spirit) will kill me miserably.” He applies to the snake, (who says): “If you want to do anything, if you are thirsty, if you are hungry, put the key into the lock of the looking glass, do not open it.”

* Then Tiomberombi returns home in the evening and wants to take to wife the daughter of the old man. But then the old man does not want Tiomberombi for he is poor.

† At night the chief is asleep, when the moon being at its highest (Tiomberombi) fetches a magic fruit.

Then *very early* in the morning (expressed by the prolonged final syllable) the chief goes

T., who has great confidence in himself. He has therefore to return and ask the snake to acquaint him with the secret, who tells him that he must use the key but not open the mirror. The meaning of this prohibition is that T. has no theurgic power and would be unable to control the spirit of the magic mirror if it were opened. Note also the low estimation the snake holds our ragged hero in. “If you want to do anything, if you are hungry and thirsty” says the snake, not dreaming of T.’s ambition.

* T. sets off home and wishes to take to himself at once the girl he loves. The old father however, evidently discredits the story of the magic looking glass, and will have nothing to say to him, as he is poor.

† During the night T. sets to, plants a magic fruit in the deep sea and by means of the spirit of the mirror produces an island from the deep sea and erects a house upon it. The text only tells us that he fetches the magic fruit, but it graphically describes how the old man in the morning on casting his eyes over the sea discovers Tiomberombi’s new home.

berombi, iuchtéré tenfatgnede en omiã.

Tiimende omiã, ohngnede ræwe en Tiomberombi, io léat ko(i)n kontié. Juchtéré, ætæt de lēbré Tiomberombi, kōmhata de lēbré da omiã. Hat sho en Tiomberombi na omiã, dalg nato.

Juchtéré ræwe kãnde en Tiomberombi, kãě ta kãnde kon omiã; shōmhagñe da gñi Tiomberombi da òl henlōwe.

Juchtéré hatæ-æ-hende héang danōě tiong henkōk, io oriñnafã Tiomberombi. Katōw en Tiomberombi de gñide. Hakōk, hakōk de gñi Tiomberombi, hat taiō.

Juchtéré tentioãhlare en Tiomberombi da òl tiong, fãéchange de

to bathe, and when he looks out to sea he sees Tiomberombi's house Tiomberombi's island, then he falls down (in astonishment).

* He weeps and sets off to fetch Tiomberombi, that he might become his son-in-law. Also Tiomberombi wrote a letter and sent it to the chief. The chief does not want (to meet personally) Tiomberombi for he is shy.

Then Tiomberombi marries: as his wife comes the daughter of the chief; she is brought to Tiomberombi's house in the deep sea.

† Then came sailing (from a distant land) a ship armed with cannon to kill Tiomberombi. He remained in his house. The ship went on firing and firing at Tiomberombi's house but did not hit it.

‡ Then Tiomberombi boarded the ship and cut the noses and cut off

* Great is his astonishment, and it affects him so much, that he falls down and weeps. The text is not very clear on this point. It says that the old man goes off to fetch T. for a son-in-law, then T. writes him a letter and it ends by saying that the chief does not want to meet him, as he is shy. It is quite clear that the tables are turned. Before the old man despised the poor, ragged T. Now he feels shy to approach him in his great prosperity. Whether the letter from T. is friendly, and therefore puts the old man to shame, or the letter is haughty and makes him feel shy, the text leaves to fancy to decide. On the whole the Nicobarese are shy, and affect to be more so, than they really are. Difficulties, however, are overcome, and Tiomberombi attains his wishes and marries the girl whom he loves, who moreover, it is evident from the first, loves him as is seen from his remarks about her in the introduction.

† No earthly pleasure is unalloyed. When he is happily married and settled enemies appear on the scene to kill him. He is however protected by magic and sits unconcernedly in his house, whilst the guns of the man-of-war, which had come to destroy him, make ineffectual attempts to hit it.

‡ At length Tiomberombi arises and proceeds to board the ship single handed and mutilates the crew. The man-of-war thereupon returns to

gmoa, iãthange de nang. Tiüengede en tiong henkōk, tiü mätai; di do (tiit doch) da en hǣt gmoa, hǣt nang da ene fã̄ehashe da Tiomberombi. Shĩ̄elende ǣtæt dē lē̄bré omiã da òl mätai shom tiinmōnggne tiong io kō̄iung en Tiomberombi.

Juchtéré te gñi kã̄nde, gñi komiãde en Tiomberombi. Hatāæ-ǣæhende en shom tiinmōnggne tiong henkōk, hakōk hakōkēnde, hat hé̄we mätai, hat taiō.

Tentioãhlare de òl tiong en Tiomberombi oræ ioang tiafã, kawãlle de òl kamelæ, pompangshe en tiong, heméang te danō̄e ta òt de⁴ āh.

Shĩ̄elende fã̄ehange gmoa, iãthange nang. Tiüengede en tiong. Di do (tiit doch) da.

its own country, the king whereof organizes an expedition of ten ship to chastise him.

* From the prolonged sound in hatāæhe we are led to infer that the expedition had far to sail. When this formidable expedition arrived, Tiomberombi was with his father-in-law; only his wife was in the house. He must have left the magic mirror behind him, that would explain how it was that the guns were fired many times, but did no harm, the island had become invisible. Tiomberombi proceeds on board one of the vessels, the crew of which he mutilates in his former manner, and sinks the other nine by throwing magic fruit into the sea. ⁴ *āh* = *lives*; it is usual to use this word, and *kãpāh* = die, of vessels. The Nicobarese assert that these words mean in this connexion no more than “keep afloat” and “sink,” but I think they do. The Nieobarese may use these terms only in a figurative sense now, and I believe they do, but yet they sacrifice to their canoes (*vide* “ceremonies at death &c.”) after a race. I have seen them sacrifice on removing a canoe yet in the rough log, out of the jungle; moreover, they use a bow ornament for their boats like the open mouth of some monster. Are these traces of some old worship now obsolete?

† The ship that was spared returns whence it had set out and reports the hopelessness of the undertaking.

the ears (of the crew). The ship then left for its own country; they could not succeed, for they had no noses or ears, Tiomberombi had cut them off. Then the chief of the country wrote on paper (*i. e.*, issued an order for) ten ships to make war on Tiomberombi.

* Now in the house was his wife, Tiomberombi (himself) was in the house of his father-in-law. The ten ships of war came sailing (from the distant land) and fired their guns; (but) they did not see the island, they did not hit.

Tiomberombi boarded a ship and took magic fruit with him, which he threw into the sea; the ships sank. One ship (however, still) remained (*lit.* alive).

† (Again) he set to cut noses and cut off ears. The ship left. It could do nothing (not succeed).

Gnahhagñe da nang omiã òl mätai,
tiit honganghashe ta doch.

Juchtéré iuhgguede en pomō-ō-ō-
ēshe enkāne léang Kanōadæ
Petiang de òl gñi Tiomberombi.
Tiin hanædashien tiong banōne.

Itēaknede òl katæde kån Tiom-
berombi; (⁵)haléa shæi kõi kan Ti-
omberombi, itēaknede kån Tiom-
berombi. Kamheng tiüengede
Kanōadæ Petiang, léat kōm de
tenmæla Tiomberombi. Tendök-
tere de mätaide, gnahhagñe de nang
omiã. Léat, léat de kōm tenmæla
Tiomberombi, hæteiönnen tiong
banōnë.

Hagnæhhang te tiong ianæ
shōatéré mat mätai Tiomberombi;
heméang danōë tiong ā lä, io ræwe
Tiomberombi.

Tendöktere en omiã tiong da mät-
tai Tiomberombi. Hakök, hakök-
ende taiō òl henwæh, pomtakshede
en henwæen.

They reported to the chief of their
country, that there was no chance
of success.

* Then came visiting a (very) old
woman, her name was Kanōadæ
Petiang to Tiomberombi's house.
(She wanted to ascertain) what
manner of powers he possessed.

Tiomberombi's wife was sleeping
in her chair: she (Kanōadæ Pe-
tiang) cleaned the hair of Tiombe-
rombi's wife, who slept on. At noon
Kanōadæ Petiang left, having taken
Tiomberombi's looking-glass. She
arrives at her country and reports
to the chief, (that the trouble) is
over, that she has taken the looking-
glass away from Tiomberombi, the
cause of the power he possesses.

† He orders one ship to return to
Tiomberombi's place; it was (only)
a two-masted ship to fetch Tiom-
berombi away.

The captain arrives at Tiombe-
rombi's island. He fires his cannon
and hits the flag and the flag falls.

* What the valour of men could not achieve was now to be attempted
by a woman. An old hag Kanōadæ Petiang comes to pry into the secret
of Tiomberombi's immunity from danger and of his success against such
odds. She accomplishes her object in the following manner. She was pro-
bably an old acquaintance of T.'s wife, to judge from the intimate
terms on which they are. T.'s wife goes to sleep in her chair as the
other soothingly cleans her hair, (⁵ haléa shæi has not been literally trans-
lated). Having thus lulled her into a deep sleep, Kanōadæ Petiang pos-
sesses herself of the magic mirror, which we may surmise the sleeper had
tattled to her about and had for security placed under her (head) pillow,
and hastens with it to her own country informing the chief thereof that
Tiomberombi is now defenceless.

† The chief thereupon orders but a two-masted vessel to proceed
and bring Tiomberombi away. He is not going to break a fly upon the
wheel. The little ship arrives and is sufficient to accomplish its mission.

Hat doch en kân Tiomberombi, heméang ioang de gñi; Tiomberombi léat itōē de mätai tiīē kände. Juchtéré dæ(a)ngne en Tiomberombi, hæniēde io heniongiēde kände; de heméang tăt kōī.

“Tiū en tenmæla? Tiū en tenmæla?” gnæh Tiomberombi. “Tiī de dök de gñiha?” “Kāē pomōēshe da bakō kōī Kanōadæ Petiang.” “Oh ié karé-(⁶)hæt āh! da ene hat ōt en tenmæla. Kāhæ en shéiau.”

Shumiauhata kân Tiomberombi. Döngle te gñi Tiomberombi en kalæng, io oræ kân Tiomberombi, oræ tioāha, oræ shéiau.

Iūakhëgñě de shéiau, iūakhëgñě enkāne.

Tiomberombi's wife cannot (scil: defend the place), she is alone in the house; Tiomberombi had gone on a visit to her father. Now Tiomberombi ran (*i. e.*, to the canoe) and hurried (across the water) to his wife who was quite alone.

* “Where is the glass? where is the glass?” cries Tiomberombi. “Who has been in the house?” “The old greyhaired (woman) Kanōadæ Petiang.” “Ah me! if that be so, then we shall not live! for now the looking glass is not here. Bring a bag.”

His wife puts Tiomberombi in a bag. The foreigners came into the house of Tiomberombi; they took away his wife, (all) his property and the bag.

† The bag and the woman were brought on board.

The flag which waved over Tiomberombi's island kingdom is shot away. He is from home at the time on a visit to his wife's father, his wife is alone in the house. But he sees the fall of the symbol of his power, and hastens home to enquire into and repair, if he can, the catastrophe.

* In great anxiety as soon as he comes in, he cries, “Where is the magic mirror?” It is nowhere to be found. “Who has been here?” he enquires and on learning that the old woman had been there, he resigns all hope and says that it will cost them their lives. ⁶ *hæt* āh. *Hat* and *hæt* mean “not;” *hat* is used for the singular, *hæt* for the plural. *Hæt* āh = not live. The meaning supplies “I or we shall not live,” *hæt* makes it “we.” He resolves upon concealing himself, however; and with the assistance of his wife he is enclosed in a bag and placed amongst the household property. His brave, faithful wife has to face the enemy.

† As he no doubt anticipated, they land and convey everything away, his wife, his property, his all, literally bag and baggage. He thus manages to have himself and his household gods conveyed away together. Our hero in the bag is placed in the bow of the vessel. The vessel sinks to the water's edge at the bow. He is shifted aft,

Juchtérénde pomiāmshe lakōila, hatiōhange en shéiau larille, pomiāmshe larille. Hat doch dök de mätai, ⁽⁷⁾kawälhange en shéiau öl kamelæ. Hataæ-æ-æhende, tendöktere, léat gnung gñide, gnung tiōā, oræ en tiong.

Lüng, lüng, lüng en shéiauende gnahlalende. Keithala en shéiau en Tiomberombi, léat gñöt en inōat en kände iohl tenwā.

Léat oræ kände öl mätai komöjung. ⁽⁸⁾Omsöhngande Tiomberombi. "Tiin paiū" ? "Tiüë, tiüë Tiomberombi ⁽⁹⁾kenmolö. "Hat me de

Then it happened that the bow sank down: the bag was (therefore) shifted aft. Then the stern of the vessel sank down. They could not reach land (so) they threw the bag into the sea. They sailed and sailed and arrived at their destination, there was no house, no property, that the ship had brought away.

* The bag drifted and drifted on to hard ground. Tiomberombi cut open the bag, his wife had put the knife round his neck with the key.

† The woman was landed in the enemy's country. Tiomberombi travelled about. "Who are you?" (asks someone). "I am Tiombe-

the vessel sinks at the stern. The reason for these extraordinary phenomena is not explained, but it will be seen later that he carried about his person the key of the magic mirror in a string together with a knife. The ship's company fear for the safety of their craft and tracing their danger to something uncanny about the bag dropped it overboard. ⁷Kawälhange implies that the stern was *level with the water*. To throw a thing from a higher to a lower level is kawälhashe. The text indicates thus that the ship was in danger and that the crew were in consequence alarmed.

* The bag containing the hapless Tiomberombi drifted at length to land. His wife had hung the key of the magic mirror and a knife about his neck.

† With the latter he releases himself from the confinement of the bag and wanders about from place to place, till apparently he arrives at his enemy's country where his wife has already been conveyed and is living as a member of the household of the chief. ⁸*Omsöhngande* with the enunciation of the second syllable prolonged to indicate that he wandered about a great deal. During his travels some one, suspecting his appearance probably, accosts him. When the wayfarer says he is Tiomberombi the younger, the suspicions of the interrogator were only deepened. ⁹kenmolö = called by another man's name. Tiomberombi, however, assures him, that he is not the national foe, but another Tiomberombi, a man of lowly degree whose occupation is cooking and not

kōŷungne ?” “Hāă, tiūě Tiomberombi kenmolö.” “Tiin léap me ?” “Oh okpāk dāk.” Tiin léap me déwě ? “Hāă, heméang okpāk dāk léap.”

Juchtéré oknōk en omiā. Iūakha-hende ganlongtei en Tiomberombi ōl dāk tōp en kānde. Hat hēw omiā. Shinkōěhange anæh kân an, hēwě ganlongtei en enkāne, hat hēw en omiā.

Gnahhagñe en kaniom da shiēn hēwen ganlongtei de olfang enkāne.

“Hat æchtéréshe !” gnæh kaniom. “Tiomberombi kâ, Tiomberombi omiā.”

Ræwe, katiāpe, hat katiāpe karau, henpōn. Juchtéréende shōmhata de ōl gñi mang(n)æh. Hat itēak enkāne, teina pohōa omiā.

Juchtéré hatāmende urōhetshe

rombi, the younger ?” “Is it not you who made war ?” “No, I am Tiomberombi, the younger.” “What work can you do ?” “I can boil water.” “What else can you do ?” No(thing), I know only that one thing, to boil water.”

Now it happened after this that the chief was eating. Tiomberombi slipped his finger-ring into the water his wife was to drink. The chief did not see (him do it). His wife drank off at a draught and saw the ring, but the chief did not see it.

* A boy called out, who saw the ring in the woman’s mouth.

“It is not true,” said the boy, “it is Tiomberombi himself, Tiomberombi the chief.”

They seize him and bind him they do not bind him with chains, but with strings. Then he was brought into a stone house. The woman (*i. e.*, his wife) did not sleep for fear of the chief.

† Now it happened in the night,

fighting. At length he manages to procure his introduction to the presence of his enemy the chief, where he finds his wife, who, however, does not recognize him, as he is probably disguised. In order to make her aware, who he is, he deposits his finger ring in the cup of water, which she is about to drink. On lifting the cup to her mouth she sees and recognizes it, and, no doubt, its owner.

* Tiomberombi successfully eludes the observation of the elders, but he reckoned without an *enfant terrible*, whose presence perhaps he had not condescended to notice. This sharp-eyed youngster detects Tiomberombi’s manœuvre and denounces him, and he is then seized, tied up and thrown into a stone built prison. His wife meanwhile, who is still with the chief, spends the night without sleep through fear and dread. Tiomberombi’s fortunes are now at their lowest ebb. But succour comes from an unexpected quarter.

† Numbers of rats were heard scampering about the room, in which

komæt. “Da de ra dö, da de ra dö.” that there were many rats. “Patter, patter, patter” (went their feet).

“Kāëtéré en me,” gnæh Tiomberombi nang komæt. “Come here,” said Tiomberombi to a rat.

“Juchtéré, tiin io me ⁽¹⁰⁾kätiüě?” “What do you want, friend?”

“Doch en me oræ tenmæla?” “Can you get my looking glass?”

“Tiü tenmæla?” “Where is the looking glass?”

“Got de kat(ö)ā kanéala omiā, got te tenmæla tiüě.” “It is under the pillow of the chief, (there) is my looking glass.”

“Katei en tiéöiende makā.” * “We will carry it off by and bye.”

Kāt, kāt, kāt, kāt kanéala omiā ende. Jana iüënléré en omiā, keignade en komæt. Hatiō-ō-ende, täpäk to gñi mang(n)æh da Tiomberombi léat katiäpe. They worked and worked away at the chief's (head)pillow. If the chief moved in his sleep, the rats stopped. They dragged (it) on and on, and arrived at the stone-built house where Tiomberombi was imprisoned.

“Da de ra dö, da de ra dö.” “Patter, patter” (went the rats).

“Köm de tenmæla?” “Have you got possession of the looking glass?”

“Oh ninne, tiéöi léat oræ.” “This is it, we have brought (taken away) it.”

Hatiō-ö-ō-hata en tenmæla ta tei They dragged the looking glass

he is imprisoned, and he calls one of them to him. He begs the rat to enable him to regain possession of the mysterious mirror, and tells him he will find it under the head pillow of the chief.

¹⁰ *Kätiüě* I have rendered by “friend.” *Tiüě* means “parent.” *Kä* is a prefix added to all words of relationship tiom = grandparent, tiüě = parent, tiau = elder { sister, brother }, tau = younger { sister, brother } kon = child, and it is the polite way always to address persons with these words with *kä* as a prefix. In doing so due consideration must be given to the relative ages of the speakers. This is the only way that politeness can be shown and as all are socially equal amongst the Nicobarese this way of address is very nice.

* The rats promise to fetch the looking glass later in the night. Kāt, kāt is onomatopoetic for the working of the rats. The chief sleeps soundly, but occasionally he moves his arms and they (keigna=wait, stop) hide. Having secured the mirror, they drag it into the house, where Tiomberombi lies bound, and up to where, about his neck, by the fore-

Tiomberombi. Kāētéré da tiuk
tenwā da olkolāhla. Tewāhata.

“Tiin io me,” gnæh iwi de ðl ten-
mæla.

“Hæt āh tiéāë kōiunggne, hat
mätai itā, hat ðt kāntié.”

“Tiēn io me?”

“Wē tiong, wē henwæh, wē hifūë!”

Wē, wē, wē, wē, léat. Shām-
hagne de tiong ðl henlōwe.

“Kashī ¹¹kāë tiē ifæ makā.”

“Katei de tiéōi.”

Oræ enkāne, kaëtérénde.

Jūakhëgnē enkāne de ðl tiong.

Wēla lōë, hataë-æ-æhende, io
tiū Tiomberombi. Urōhetshe
henwæh da mat tiong Tiomberombi,
munhang en omiā mätai. Fōha
tapōade en omiā mätai, endūë
henkōk Tiomberombi.

on and on till it came to Tiombe-
rombi's hands. It came to where
the key was about his neck. (Then)
he put the key in the lock.

“What do you want?” said the
spirit of the mirror.

“We two (T. and his wife) can-
not live on account of this war,
“this is not our country, I have
“not got my wife.”

“What do you want?”

“Produce a ship, flags, boats!”

On and on the structure grew
and now it is finished. The ship
is brought into deep water.

* “What about the absent mo-
ther of you all, then?”

“We will bring her.”

† They took away the woman,
she comes.

The woman goes on board the ship.

The sails are set, and Tiombe-
rombi goes sailing off. There are
many flags on Tiomberombi's ship,
and the chief of the country is
(very) angry. He beats his cheeks
for Tiomberombi's guns are bigger
(than his).

sight of his wife, the key of the looking glass and a knife had been hung. The rats so place the mirror in juxtaposition with the key, that the tied up hands of the prisoner are able to insert the key in the glass, when once more Tiomberombi is master of the situation. The bonds fall off, the prison falls, and soon he has got his ship and boats ready with pennons flying in triumph.

* Then he thinks of his faithful wife. There is a poetic touch in his appeal: kashī kāë tiē ifæ makā. ¹¹ Kāë is a demonstrative pronoun rarely used and refers to persons or things absent. He speaks to the spirits under his orders and asks about “their mother.”

† The spirits of the mirror anon bring her on board. Tiomberombi now gaily sails forth with all his canvas spread and flags displayed, his erewhile victor beating his cheeks with impotent rage in the meantime, as he beholds Tiomberombi's triumphant departure to his own land.

Tiū en Tiomberombi, wēhähät iūk, päniāp omtōm, mätai léat hat ōt.

Tendöktéré Tiomberombi de mätaide.

Wilgnede komiā, hēw, wēhala henwæh Tiomberombi, gñi Tiomberombi, mätai Tiomberombi. Urōhetshe henwæh Tiomberombi de mat gñi. Io dök de mätai komiāde.

“ Āh kōmēkät ?”

“ Āh.”

“ Katei en me ?”

“ Hää, tiit orī, hantă wē iūk.”

“ Kashihede makā ?”

“ Oh, wē gñi de lapōě,” gnæh Tiomberombi nang komiāen.

“ Watme inōle onghæ da ene

* Tiomberombi departed. Tiomberombi raised a surf (by magic). All died, the country disappeared.

Tiomberombi arrived at his own country.

His mother-in-law looked out and spied the flags, Tiomberombi had hoisted, his house, his island. There were many flags about his house. He came to his mother-in-law's village.

“ Are those with you (*i. e.*, my daughter) alive ?”

“ Alive.”

“ How did you accomplish it ?”

“ No, we did not kill, we only raised a surf.”

“ What now (how about bye and bye) ?”

“ Now we will make a nice house,” said Tiomberombi to his mother-in-law.

“ Do not tell the tale or else the

* And when by the potent aid of the spirit of the looking glass Tiomberombi has raised a tremendous surf and swept him and his land away, his success is complete. In due course the spot is reached where his old home had been and apparently the magical properties of the mirror are resorted to again to restore in a twinkling his former island home as it was before misfortunes overtook him, for his mother-in-law, when scanning the horizon for any signs of the return of the captives, spies Tiomberombi's victorious pennons waving over his house and island complete as of yore. Tiomberombi with somewhat unusual ardour is soon in the arms of his mother-in-law (!) and answering her anxious enquiries as to his own and her daughter's welfare (*kōmēkät* = *me kākät*). He tells her of the utter extinction of his foes, and how it had been accomplished, and then they fall to picturing out a bright and prosperous future, which is to be theirs by the aid of the magical mirror. Taught by experience he strictly enjoins, however, both mother-in-law and wife not to reveal the secret of their prosperity. But alas!! for the frailty of woman's tongue: whilst he is absorbed in eating, the women folk gossip about it; the island breaks up and is submerged and weeping and wailing they go down to their watery grave.

dākne mätai makā!" Juchtéré
 Tiomberombien oknōk. Oliōle'n
 komiāen, ōliōl' enkāne en inōle
 onghæ. Pomdaknede en mätai,
 pompangshede. Tiim ofæ. Kăpāh-
 ende omtōm. Léatende.

island will break up again." Now
 Tiomberombi was eating. His
 mother-in-law and his wife related
 the story. Then the island broke
 up and sank. They all cried out.
 They all died. Finis.*



Notes on the history of Religion in the Himālaya of the N. W. Provinces.

Part I.—By E. T. ATKINSON, B. A., F. R. G. S., B. C. S.

In reading the wonderful story told by the great Chinese travellers Fah Hian and Hwen Thsang of their wanderings through India in the fifth and seventh centuries, one cannot but be struck with the greatness and importance of Buddhism as then understood, yet in the tenth century we hear very little about it, and about the twelfth century Buddhism appears to have ceased to be the faith of any considerable section of the Indian people. The inquiry naturally suggests itself, how did Buddhism disappear; what were the causes which effected the downfall of a system of religion which, for fifteen centuries occupied the thoughts, and held the affections of a great part of the population of this vast country, and had such defenders and expounders as Aśoka, Kanishka, Nágárjuna, and the Guptas: a system too which has given us learned theologians, subtle metaphysicians and great writers on almost every subject whilst its apostles have converted the nations of Eastern Asia from Mongolia on the north to the islands of the Eastern Sea on the south. In the search for an answer to these questions one finds little aid in the existing literature devoted to the religions of India. This for the most part consists of compilations from works which, however interesting and, however valuable they may be, have no part in teaching or guiding the actual living beliefs of the masses. For this reason we are compelled to adopt the analytic method, and first of all ascertain who are the deities worshipped by the people and the ritual in actual use, and then attempt to trace

* The Rev. C. H. Chard, Chaplain of Port Blair, has very kindly helped me with the English part of this paper.